

KINDLER EXPLAINS SYMPHONY NEEDS

Numerical Status Vital to Group, He Tells Group Launching Drive.

The National Symphony Orchestra cannot continue unless it can become a first-class orchestra numerically as well as artistically.

This was the ultimatum laid down by Conductor Hans Kindler yesterday to the volunteer workers who will carry the burden of the National Symphony Orchestra Association's campaign for a \$103,000 sustaining fund for the 1938-9 season.

Dr. Kindler had just ended a special rehearsal of the orchestra. The workers who had been invited to step behind the scene to witness the performance in Constitution Hall waited quietly while the musicians left the stage. Brushing a handkerchief across his forehead, the conductor turned to the audience.

"I have been asked to say a few words to you about the campaign," he began. "I don't know what I can tell you that you don't already know."

Asks Eight More Musicians.

"When the orchestra gives concerts in other cities it represents the Capital of the Nation. We cannot go on representing Washington unless we become first class numerically and artistically. That means we must have a sustaining fund large enough to provide more players. We now have some musicians who are second to none in the world."

"There are some who say Washington is not civic-minded. I don't believe that is true. It certainly cannot be true of a city that has stood behind the National Symphony Orchestra as Washington has during the last six and a half years." Dr. Kindler paused, then said: "I can only say I'm terribly grateful to all of you for your work."

Drive Runs to March 6.

The campaign will get under way Wednesday and continue through March 6. The orchestra association, in announcing plans for the drive, explained that unless the full amount is raised, the orchestra cannot be continued under sponsorship of the association.

Team and committee personnel has been completed by the chairman of the 11 divisions of the campaign, with the number of workers totaling more than 800.

Large business firms will be contacted by a committee under the chairmanship of Col. Edward G. Bliss. Leaders of the unit include Charles Carr, Herbert Gill, Bruce Allen, Arthur Sundland, George Minnigerode, Harold Fitz, Oliver Gash and Harry Somerville.

A woman's business committee of 55 workers under Mrs. David Adams, chairman, and Mrs. David Craig and Mrs. C. Stanley Thompson, co-chairmen, will solicit the smaller business firms. Captains in the group include Mrs. Benjamin Jones, Mrs. Clifford James, Mrs. Harold Master, Mrs. Joseph L. Miller, Mrs. Fanny Amstutz Roberts, Mrs. Ralph Rogers and Mrs. Otto Simon.

A publicity committee has been organized under the chairmanship of L. E. Rubel.

DIRECTORS NAMED OF FARM AID UNIT

M. L. Wilson, J. W. Tapp and R. M. Evans to Head Crop Insurance Agency.

M. L. Wilson, Undersecretary of Agriculture; Jesse W. Tapp, assistant A. A. administrator, and R. M. Evans, Assistant to the Secretary of Agriculture, yesterday were named the directors of the new \$100,000,000 Federal Crop Insurance Corp., set up by the 1938 Farm Act.

"The crop insurance for which this legislation provides fits into the general policy of the administration," Secretary Wallace said in appointing the board members. "It aims at security for wheat farmers against the natural forces over which they have no control."

The act provides for insuring wheat yields, not prices, against such natural hazards as drought, flood, hail, winterkill, lightning, insect infestation and plant diseases. It provides payment in kind of losses to wheat farmers to the extent that their yield falls below 50 or 75 per cent of their past average yield. Losses to producers are to be paid from reserves built up by the premiums that farmers pay.

The crop insurance legislation provides \$6,000,000 for annual administration. It provides also that for local administration, committees or associations of producers may be established, or those already existing may be utilized. Although the Insurance Corp. is provided with a capital stock of \$100,000,000, only \$20,000,000 of it will be available for the first year's operation.

Library to Be Presented.

An international dictionary and a set of Encyclopaedia Britannica will be included in a library presented to the International Student House at a tea this afternoon. The presentation will be made in honor of the late Mrs. M. Hooper, world traveler and social worker, by her sister, Mrs. Jerome D. Davis, and several other relatives.

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Symphony Leader in Action



Dr. Hans Kindler in action yesterday during the rehearsal of the National Symphony Orchestra. —Star Staff Photo.

EMORY GLEE CLUB ACCLAIMED HERE

Atlanta Group Sings Negro Spirituals to Capacity Audience.

Washingtonians attending the Emory Glee Club concert at the Shoreham Hotel Friday night heard Negro spirituals sung in true Southern style.

An audience which packed the ballroom enthusiastically applauded the work of the Atlanta singers who in past seasons have displayed their talent throughout the Eastern section of the country and in Europe.

Although emphasis during the two-hour program was on group effect, spiritual interpretation was displayed in solo work done by John Bumstead, first tenor and club president.

The Negro spirituals, on which the club's reputation has largely been built, were rendered in a manner to bring out the inherent musical quality present in these songs of the South.

Particularly effective were the renditions of "Steal Away" and "Enders Daniel," which, in addition to Mr. Bumstead's solo work, featured the voice of Paul Bankston, baritone. Difficult harmony was accomplished in several numbers in the second group. Selections worthy of special

mention were Brahms' "Lullaby" and Leoncavallo's "Gentle Friend Pierrot." The singers, who are directed by Dr. Malcolm H. Dewey, left yesterday for a swing through North Carolina before returning to their Atlanta campus.

AMERICAN OPERA IS DREAM OF VIOLA

Hopes Names Such as "Smith" and "Jones" Soon to Be in Lights.

"America's appreciation of opera has increased steadily in recent years, but appreciation of native artists has not kept pace with that advance."

So declared J. Franklyn Viola yesterday. Mr. Viola was in the city to supervise arrangements for Washington's second week of opera this season, to be presented at the Rialto Theater beginning March 5. Behind this engagement is the story of a dream—a dream of a national opera featuring American singers which smiling, cigar-chewing Joe Viola has cherished for some time and in furtherance of which he has gone about the country promoting the art through popular-priced non-profit making performances.

"We don't have opera sung in our native tongue as has almost every other culturally-advanced nation," says Mr. Viola. "and we don't have any definite plan for fostering the development of young voices along operatic lines. This is because the large opera companies are not sufficiently bulwarked financially to engage in experimentation by featuring our own singers; they are forced to use foreign talent."

Wants Chance for "Youngsters."

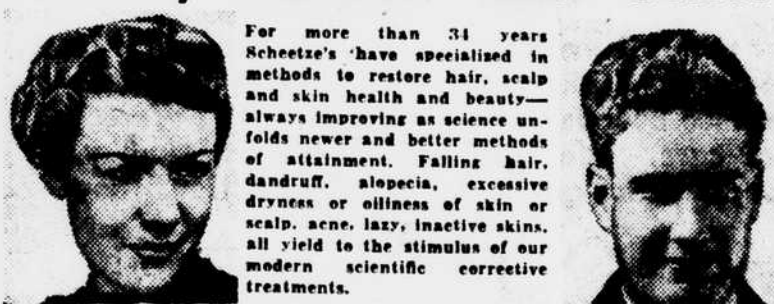
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tion. Some day it will be, however, and that time is not too far away. The country is opera-conscious, and opera will be 'box office' in a big way when we evolve a system of national opera dedicated to the training of likely voices in company with tried veterans. Give these youngsters a chance to sing with experienced stars, and, within a few years, names such as 'Smith' and 'Jones' will get the large type on the fronts of opera houses."

Mr. Viola considers Washington an excellent opera city, pointing to the impressive attendance at the productions of the Columbia Grand Opera Co. last fall.

"That's why we decided to bring down some 'names,'" he stated.

"We," to Mr. Viola, is the Chicago Opera Co., which is to offer "Aida," "Boheme," "Traviata," "Carmen," "Samson and Delilah," "Faust" and "Rigoletto" during its stay here.

Texas Girl to Sing.

Mr. Viola demonstrates that his talk of favoring native talent is not idle chatter, for the company includes Leonora Corona, a young lady from Texas, who received considerable favorable comment from critics on her efforts with the Metropolitan. Also to be heard are Mario Corsi, also of the Metropolitan and well known to radio audiences; Lodovico Oliviero, tenor singer of second rank with the "Met"; Nino Carbone, formerly of La Scala in Milan; Ivan Varluk, once

with the Moscow Opera; Rocco Panducio, another "Met" singer; Vivian Currier, another American artist. Edda Broole, who scored something of a personal triumph here with the Columbia Opera Co., has been engaged for the week, and youthful Martha Errolle, who made her operatic debut in the Capital, returns with her father, Ralph Errolle, leading tenor.

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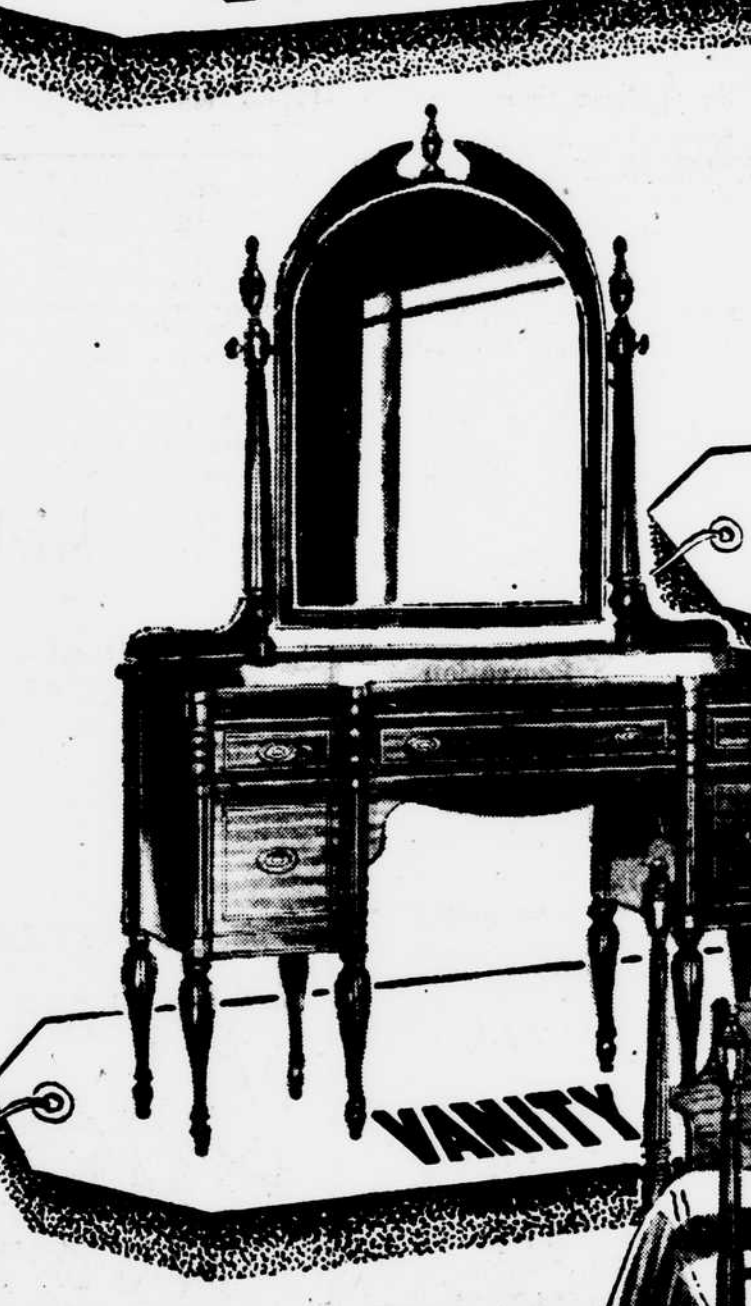
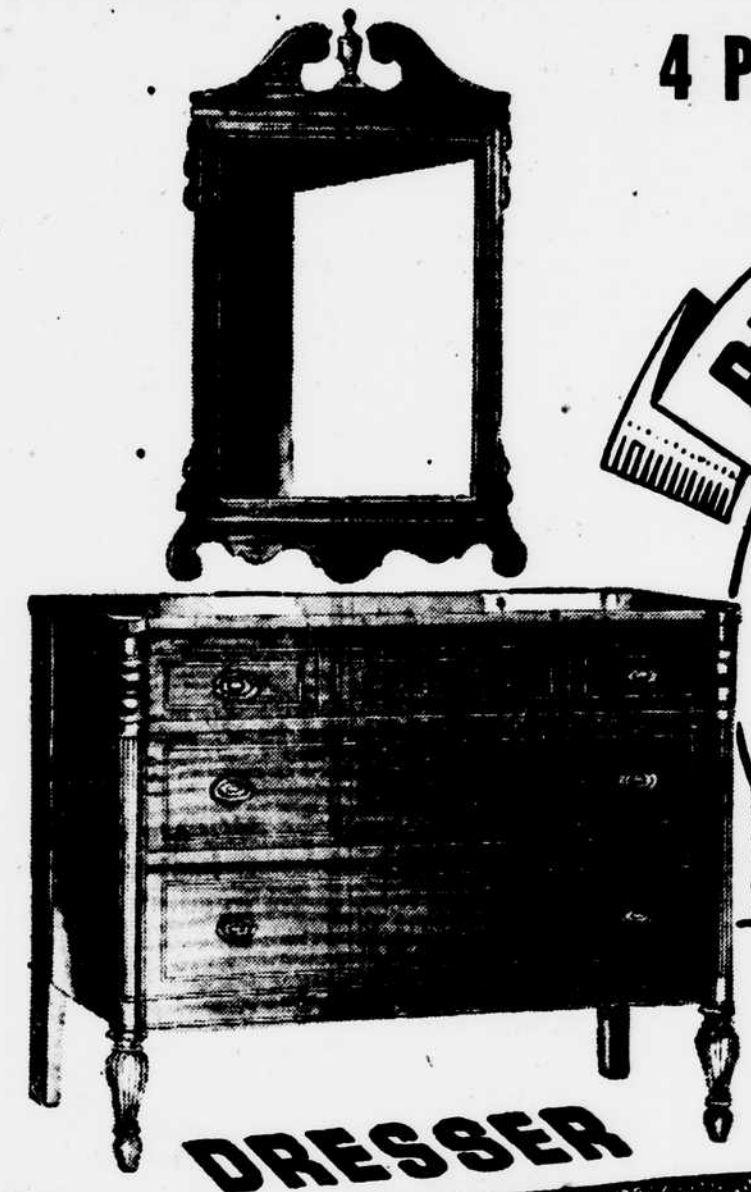
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